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I believe that my experience shows conclusively:

1. That *no church* need be without a good chorus choir and good congregational singing.
2. That even under unfavorable circumstances three years is enough time in which to attain this end.
3. That, however low the popular taste in the church may be, it can be raised by judicious, gradual, but persistent striving for the higher and better class of music.
4. That with patience and energy it can be done even at a very small outlay.

I want to add that in the partial lists given above, I have taken only specimens. Each list might have been considerably lengthened without naming anything of less merit. For instance, in the list following the summary of what was accomplished in 1880, anthems by Goss and Barnby and Kent might have been added as well as such tunes and carols as "Welcome Happy Morning," (Calkins); "Onward, Christian Soldier," (Sullivan); "Rejoice, Believers," (Barnby); and "Hosanna we sing," (Dykes).

A. T. S.

## New Publications.

**THE GREAT MUSICIANS.** Edited by Francis Hueffer. New York: Scribner & Welford. We have received three of these volumes: Wagner, by the editor; Schubert, by H. F. Frost; Rossini, by H. Sutherland Edwards. These are well written, very complete as biographies, and the appendix to each, which gives the titles and dates of all the works of the composer under consideration, makes the books invaluable as works of reference. The style in which they are written is clear and interesting; and in their somewhat original bindings, with a pattern of butterflies and conventionalized flowers stamped in gilt, they are a fit ornament for the study table of any music lover.

"**SKETCHING FROM NATURE IN WATER-COLORS,**" by Aaron Penley, is one of those excellent practical art books which are a specialty with the publishers, Messrs. Cassell, Petter, Galpin & Co. At the present season, the large, handsome volume before us will have peculiar charms for the many of our readers who are looking forward with pleasure to rambles this summer by the seashore or through glade and woodland, sketch-book in hand. Mr. Penley's manual guides the sketcher in the use of his colors, points out the importance of good and truthful drawing, presenting to the pupil, so far as can be done without personal instruction, the means and manner of the manipulation. The book is chiefly made up of colored plates, admirably printed by chromo-lithography. The treatment of two of the illustrations is given in different stages of progression, but, as the author says in his introduction, "it is not intended that the work should be of such an elementary character as to assume that those who study from it are entirely ignorant of water-color drawing. It rather supposes previous practice and tuition; and, under this impression, it introduces to the amateur subjects likely to lead him on to a more clear and definite comprehension as to how they are begun, continued, and brought to completion."

"**THE BOKE OF SAINT ALBANS,** by Dame Juliana Berners," has been daintily reproduced in fac-simile of the very rare original work, uniform in size and style with "Treatyse on Fysshinge with an Angle," by the same writer, noticed in our columns a few months ago. It is printed on hand-made paper, demy quarto, with large margins, and is bound in vellum. A very small edition has been published. Mr. J. W. Bouton has just received a few copies for American subscribers.

**THE MAGAZINE OF ART FOR APRIL** is fully up to the standard of excellence of this beautiful publication. The frontispiece is a bold woodcut, after M. Karl Ooms' painting, "The Forbidden Book." An article on The Dulwich gallery is followed by the second part of an interesting article on wood-carving, and is illustrated with three striking illustrations. Léon Bonnat, of whom there is an excellent portrait, is the "living artist" of the month. Two of his pictures are given: "St. Vincent de Paul Taking the Place of a Convict," which we consider the best engraving in the number, and "Ribera at Home," the original of which happens to be at present in Knoedler's gallery. Other illustrated articles are, "Symbolism in Art," "A Roman Majolica Manufactory," "Architectural Sculpture," "The Ideal in Ancient Painting," and "The Royal Scotch Academy Exhibition."

**THE PORTFOLIO** for April contains a bold etching by Heywood Hardy of the head of an African elephant; one of the Town Hall of Manchester, by T. Riley, and a capital reproduction by the Amand-Durand process of Lukas van Leyden's "Abram Kneeling before the Angels." J. W. Bouton.

**SCRIBNER'S MONTHLY FOR MAY** has among its best illustrations those accompanying an article on "The Wild Sheep of the Sierra." Those by J. C. Beard are specially to be commended for the beauty of their drawing, which has been carefully preserved by the engravers; the head of a Rocky Mountain

wild sheep has been admirably cut upon the block by Mr. R. A. Müller. Mr. Blum's illustrations of the poem "Calpurnia" are executed in the most mannered style of the Scribner impressionist school of engraving. How can one approve such modelling of arms as seen in each of these four woodcuts, or be satisfied with such violent foreshortening as that of "the heavy-eyed Augur" in the first of them? "In and Out of London with Dickens" is continued; some of the illustrations are particularly good. A portrait of Carlyle, cut by Cole, is printed on plate paper as a frontispiece. Technically, it is a charming example of artistic wood-engraving, but as a portrait for a magazine illustration, it is, to our mind, far from satisfactory. As in his Holmes and Bryant portraits, Mr. Cole gives us a ghost instead of an object of flesh and blood—a shadowy face fading away as it nears a uniformly darkened surface, with hardly an indication of form, but presumably intended for the neck and shoulders of the man.

**THE AMERICAN ART REVIEW FOR APRIL** has a clever little etching by C. F. Kimball, called "Old Houses at Stroudwater." While not particularly interesting, it is artistic in quality and agreeably simple in execution. The other etching of the number is a luminous plate by Unger, after Munkacsy's "Preparing for School." Other illustrations are an old-fashioned steel engraving of "A Sibyl," by A. W. Casilear, from a painting by Mr. D. Huntington, a carefully-executed woodcut by Kruehl, from a portrait by Mr. Huntington of the latter's father, and a similarly good piece of engraving by Closson of Munkacsy.

"**THE FIRST OF MAY.**" A new poem, illustrated luxuriously in photo-gravure, with a series of fifty-two designs, exclusive of five additional, consisting of titles, dedication, etc., all from original drawings by Walter Crane, is announced as ready for publication by Mr. J. W. Bouton, in connection with Messrs. Henry Sotherton & Co., the London publishers.

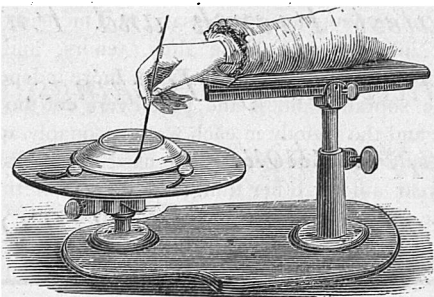
## Correspondence.

### A CHINA DECORATING WHEEL.

Editor of *The Art Amateur*:

SIR: Will you please tell me in your next number where I can obtain a wheel such, as used by china-decorators for making circles, and what is the price? E. W., Cleveland, O.

ANSWER.—Messrs. J. Marsching & Co., 21 Park Place, New York, sell such a wheel. An illustration of it is given herewith. It is claimed that any plaque, plate, jug, vase, cup, or saucer, whose staff is not more than 20, or less than 1½ inches in diameter, placed within the jaws upon the face of the disk, can be centered quickly, by turning the thumb-screw on the side of the disk. The hand-rest can be moved forward and back, right or



left, at any height or angle, according to one of two shafts used; the shorter shaft allowing 10, the longer 16 inches of direct height. The rest is moved forward and back, or at an angle, by setting the thumb-screw in either of the two holes on the left side of the head of the shaft, raised up and down and held in position by setting the thumb-screw in the head of the pedestal. The decorator, after putting both article and hand-rest in proper position, can revolve the disc with perfect ease, with thumb and fingers placed upon the milled worm on the hub of the disk. In a few trials one can learn readily to handle the brush, band, and rim accurately, from the finest to the widest line, according to width of brush used. The price of the wheel complete is \$12.

### THE LATE PRANG COMPETITION—MORE COMPLAINTS.

Editor of *The Art Amateur*:

SIR: I learn from an artist who had two sketches upon exhibition at the Kurtz gallery during the Prang Christmas-card competition, that the owners can get back their sketches only by applying in person or by sending a written order to a friend in this city who must *present* it and receive the sketch. I also learn from other artists who live at a distance that Mr. Moore does not even show them the courtesy of a reply to their several letters to him. One artist tells me she has written him three letters.

T. B. FOWLER, New York.

Editor of *The Art Amateur*:

SIR: Your article in the last number of *THE AMATEUR*, showing an evident interest in the cause of contributors to the recent Christmas card competition, must be my excuse for troubling you with my affairs.

Not having seen the exhibition, I did not question the justice of the awards, but at its close, from a natural desire to have my own again, I wrote to Mr. R. E. Moore requesting him to return my design, or, if necessary, to notify me of any charges due thereon. I have had no response, and your remarks lead me to suppose that the delay may be intentional. I do not even know

the number of the design in the exhibition, but it was designated by the letter H and the motto "Sans détour."

Will you, if it is not asking too great a favor, give me your advice, for which I shall be sincerely obliged?

Very truly,

RACHEL E. HENDERSON.

135 Sheffield Street, Allegheny, Pa.

ANSWER.—We presume Mr. Moore is overwhelmed with business, but, if you have not yet heard from him, we suggest that you send him a postal card every two or three days, and he will, no doubt, soon respond. See, for your encouragement, St. Luke, xviii. 2-5.

### ART INSTRUCTION IN NEW YORK.

Editor of *The Art Amateur*:

SIR: Where would a stranger in New York obtain the best instruction in drawing and water colors—from still life and nature—during a portion of the fall and winter months, supposing one desired training in the principles and best methods of such work? Something which should be genuine and thorough as far as it goes, even if the student were only able to take a short elementary course. (2) Is there a school of wood carving and modeling in the city accessible to strangers, and if so how shall I find out something about it? (3) Can you give me the address of the Philadelphia firm who make the ingrain rugs mentioned in the April number of *THE ART AMATEUR*?

M. W. N., Grand Rapids, Mich.

ANSWER.—(1) The Art Students' League offers many advantages to one desiring such instruction as you name. Address the Secretary, 108 Fifth avenue. Inquiries for terms and conditions at the schools of the National Academy of Design and the Cooper Institute might also be sent to their respective secretaries. We must tell you, though, that "a short elementary course" amounts to very little, as it is impossible for a novice to acquire in a short time what it takes even a skilful artist a very long time to learn. The shortest course should include every day for six months, and even after that the pupil would not know a great deal. (2) We know of no place in New York where wood-carving is well taught. Modeling is taught at the schools already named. (3) For the rugs mentioned, address J. & J. Dobson, New York.

### PAINTING UPON SATIN.

Editor of *The Art Amateur*:

SIR: I wish to paint a design of some figures upon satin. Will you please give me directions for making the flesh tints (light and dark), and the shadows for the same?

SUBSCRIBER, Marietta, O.

ANSWER.—You will find the information in the November number, page 118, in the water-color columns of the table there given. To use the colors on satin you will have to mix them with Chinese white.

### THE PERMANENCE OF SOME COLORS.

Editor of *The Art Amateur*:

SIR: Can you tell me (1) whether the color made by Winsor & Newton, called "Orient yellow," is permanent or not? (2) Is Schönfeld's "Vert Emeraude"?

M. W., Providence, R. I.

ANSWER.—(1) We believe that it is permanent. (2) We have heard of no complaints concerning it. The oil colors most subject to change are the lakes.

### ABOUT OUR MARCH PLAQUE DESIGN.

Editor of *The Art Amateur*:

SIR: I wish to paint the design in the March number of *THE ART AMATEUR* (goldfinch, butterfly, and rose), on a porcelain plaque, but I find the directions given insufficient to enable me to do so. The plea for simple designs has been responded to, and now I venture to ask for *very plain* directions for painting them for those who cannot conveniently take lessons, or those who live in the country and cannot obtain competent teachers, and are obliged to learn what they can from books on the subject. I wish to ask several questions concerning the plaque in question: 1. Should the light ivory yellow be laid on with a brush first, and fired; then the blue—the blue tint growing fainter as it approaches the yellow at the bottom? 2. For the first painting of the rose, "light sky-blue, with yellow for mixing," does that mean light sky-blue with a little yellow mixed with it? and which yellow? The white of the china is not the proper shade, I suppose; is it? 3. With what shall I outline or sketch the design? Should the outline be visible after firing? 4. Should the heavy lines in the stems be put in with a pen before the gray and brown is put on? 5. Directions for painting the leaves and stems: "Deep chrome green, with yellow for mixing." Does that mean the deep chrome green with yellow (and which yellow?) mixed with it? Where shall I find the simplest and best directions for painting over the glaze on porcelain?

M. O. G., Chicago.

ANSWER.—We are always pleased to give additional directions for executing the designs we furnish our readers; but, of course, it would take too much space to repeat in each number the first principles of china-painting. Appreciating the fact, however, that every month brings us many new readers who have not seen the general directions given in previous issues of the magazine, we begin in the present number a new series of instructions for beginners, which will include every branch of china-painting. And now as to your queries: (1) Lay in the "sky-blue" with a brush—round or flat—putting the color deeper on the top and gradually vanishing into the white of the china. Stipple it with a "putois." Do the same with the "ivory yellow" on the opposite side. (2) The yellows generally "eat" the other colors, and "yellow for mixing" (*jaune à mêler*) is the name of a special



yellow which may be used without danger in this respect. As to the rose, the white of the china gives the light of the flower; the mixture of "ivory yellow" and "sky blue" is only for the half tints and the modelling of the shading. (3) With any dark color—brown bitumen, or even raven black or ivory black—it is best for a beginner to retain the outlines. (4) No; do the outlining last. (5) "Yellow for mixing" and deep chrome green give all the different gradations of green for the first firing. Use them in the proportions required for the proper effect; afterwards you will have to strengthen the shading for the second firing according to the directions given. (6) All the published directions for porcelain painting for amateurs are for painting *over* the glaze. Only professionals in large factories paint porcelain underglaze. We do not know any place where amateurs could get work of this kind fired, the expense and trouble being too great. In Professor Piton's "China Painting in America" you will find fully described the processes on faience and porcelain overglaze—being almost the same—as well as the faience underglaze.

#### DECORATION FOR A VASE.

Editor of *The Art Amateur*:

SIR: Will you please inform me what decoration will be most suitable for an ivory-ware vase, twelve inches high, of which I send the outline that you may judge of the shape.

M. H. W., Lewisburg, Pa.

ANSWER.—We will try, in our next issue, to furnish you with designs. "Rouge Capucine" for the ground, with white classical figures in black outline and shaded with gray, would be suitable decoration.

#### AMERICAN COINS.

Editor of *The Art Amateur*:

SIR: I noticed in *THE ART AMATEUR* an article on the values of American coins. Can you give the address of a dealer? I have some of the coins mentioned; also what I take to be a very rare American copper coin—date 1783. It has the inscription "Nova Constellatio" on one side. It is in a perfect state of preservation. I will give better description if you like.

L. A. KIEFER, 2 Oddfellows' Building, Indianapolis.

Some of our readers may perhaps be able to give our correspondent the information he seeks.—ED. A. A.

#### THE PALE LINE IN ETCHING.

Editor of *The Art Amateur*:

SIR: It has been asserted by a contemporary of yours, in answer to a question by a young student, that "a pale line is a false line; only absolutely black lines are true."

Such a notion has prevailed in certain art circles for a long time, and many have accepted the idea expressed as a truism, without question or examination.

If the above assertion be correct, then it must be admitted that there are very few truly good etchings. If it is so, that "a pale line is a false line," Mr. P. G. Hamerton has made a great mistake in his *Etcher's Handbook*, where he speaks repeatedly of the pale lines. Does he simply mean *fine* scratches? Certainly not, as may be readily gathered from his frequent mention of tonality. Mr. Hamerton acknowledges that etching does not triumph where the subtle effects of tone are required, and that for this reason it is not so well adapted to represent distance as some other method; but at the same time, in one of his own plates we

find by pale lines that he expresses all that could be desired in this respect.

The best etchers have always made use of pale lines as well as fine ones for the purpose of tone, and some have even sought other ways to secure this desirable end than by very light biting. To represent distance by *tone* as well as by fineness and delicacy of touch is a great desideratum, which ought to be acknowledged and sought after by all lovers of etching. A gray line in a copper-plate print is no more a *false line*, necessarily, than the same would be in a pencil drawing.

There may be few of the readers of *THE ART AMATEUR* who have the opportunity of examining many of the finest etchings of Lalanne, Lalaue, Claude, Haden, and others, where they would find that very much of the beauty depends on the faint line; but they can study the premium etching by Volkmar, given by your magazine, or they can examine "The Trio," which appeared in the January number of *The Magazine of Art*, and they will discover the power of tonality, and understand that the pale lines, produced by a very small quantity of ink in the finerscratches of the plate, are just as important to the proper effect as the bold, black masses of color.

BENJAMIN HARTLEY, Fort Scott, Kansas.

#### TO REMOVE BLEMISHES FROM A PAINTED CANVAS.

Editor of *The Art Amateur*:

SIR: Will you inform me if there is any remedy for the marks that appear upon a canvas sometimes after being painted upon? These marks come out in the form of straight lines or curves and remain visible, of a darker color than the surrounding colors. I have just finished a picture with a delicate lilac evening sky, and just where the rose tints fade into the violaceous gray two bars or strokes have shown themselves across the canvas. A friend surmises that it is the oil in the paint which has gone into some hidden cracks in the subjectile. Please inform me if the trouble can be cured.

E. L., New Orleans.

ANSWER.—The safest way would be to give the painting to a professional "restorer." If you care to risk treating it yourself put a thin sheet of glass or of metal carefully over the picture and press it with a warm flat-iron. After some trials, if the surface of paint is thick enough, the cracks will disappear; if the paint surface is thin, it will be impossible to remove the blemish.

#### THE RELATIONS OF COLORS.

Editor of *The Art Amateur*:

SIR: Would it be improper for me as a subscriber, to request you to publish in *THE ART AMATEUR* some articles on coloring, such as the laws of harmony and contrast, difference between harmony and monotony, the proper and improper deviations from nature to produce certain effects, etc.? If you would, I think they would be instructive and interesting to other subscribers beside myself. E. E. E. PATTEE, Independence, Kansas.

ANSWER.—Some articles on this subject have already appeared in our columns; others are in preparation for our next volume.

#### SUPPLEMENT DESIGNS.

PLATE XCVI. is a group of designs for embroidery: "Dahlia," "Clematis," "Maiden-hair," "Pinks and Grass."

PLATE XCVII. is a design for a plaque: "In the

Greenwood." After tracing the drawing make a plain border of ultramarine just below the foot of the figure. Make the background "gris-tendre No. 1," the trunks of the trees very light brown, No. 108; the leaves apple-green; the flowers, the white of the plate shaded with light gray. This is for the first firing. The marked outline of the figure will now have been lost, but the white space left on the plaque will show distinctly where it should be. Put in the flesh tints in "saumon," the hair in ochre, mixed with a little gray; the dress in "yellow for mixing," very light, and shaded with gray; the mantle turquoise-green, edged with brown-yellow; the belt and clasp all brown-yellow, or the belt turquoise-green, and only the clasp brown-yellow. The fillet in the hair keep white; also the necklace, which latter should be shaded, however, with light gray. The shoe should be brown No. 108. The flowers may now be colored with carmine No. 2.

PLATE XCVIII. is a design for a plaque: "Egyptian Harper." Make the grounding color carmelite; flesh tint carnation and ivory-yellow, and a little bit of neutral gray; hair dark raven-black, blue and gray; ornamentation of the hair gold, silver-yellow and yellow-ochre in the shading; dress light rose (rose Pompadour) or carmine A, spots in green; petticoat, turquoise-green, light; harp gold and bright colors, as pure blue and red, in the decoration; arm-ring gold. The plants should be scratched out with a knife, the leaves green, flat-tint, and the flowers pink or white, with light-brown stems; floor gray—neutral gray; roses blue or red (carmine-red and brown-red).

PLATE XCIX. is a group of designs for wood-carving, suitable also for general decorative purposes.

#### DECORATIVE ART IN NEW JERSEY.

THE Woman's Exchange and Art Society, just organized in Newark, N. J., on Easter Monday opened its rooms for business under decidedly favorable auspices. The President is Mrs. Thomas T. Kinney, wife of the editor of *The Newark Daily Advertiser*, and the other offices are filled by ladies of social position in the chief cities of the State. For a first exhibition the display of work was highly creditable. There were over a hundred articles, including pictures in oil, painted screens, china paintings, and decorative needlework of various kinds. The attendance exhibited were sold at sight. New Jersey, with its Trenton potteries and Paterson silk factories, ought to take an active part in the general movement for the promotion of the industrial arts in the country, and we think it is a hopeful sign that such representatives of the culture and wealth of the State as those identified with the Woman's Exchange and Art Society of Newark have taken the initiative in the matter. Their refining influence, if properly directed, can hardly fail to be felt in the production of artistic pottery in Trenton, which, we fear, is now to be sought there almost in vain. It is rather surprising to learn that already two kilns for firing decorated pottery of amateurs have been established in Newark. We do not see why this youthful society, which we know has among its members several excellent china painters, should not do for the pottery interests of New Jersey as much good, at least, as the ladies of Cincinnati have done for the corresponding interests of the State of Ohio.

**BOUTON'S SPECIAL BULLETIN** for March and April, containing a select list of the latest French and English Works on Decorative Art, Costume, Jewelry, Furniture, Collections of Etchings, Van Dyck, Raphael, Meissonier, etc., etc., may be had gratis on application.

**J. W. BOUTON**, 706 Broadway, New York.

THE ART AMATEUR FOR 1880-1

may be judged of from the present number, and from the

Index to Volumes III. and IV. which is published herewith.



in the past, besides several especial additional attractions.

will contain all the features which have made it so popular

THE ART AMATEUR FOR 1881-2